

The Drawing Center announces its 2010–2011 Exhibition Season

August 1, 2010

The Drawing Center is pleased to announce the 2010–2011 season schedule of exhibitions. Please contact Emily Gaynor in the press office at 212.219.2166 x119 or egaynor@drawingcenter.org to confirm titles, dates, and artists before publication.

Gerhard Richter: “Lines which do not exist”
Main Gallery
September 11–November 18, 2010
Reception: Friday, September 10, 2010



Gerhard Richter, *R.O., 22.1.1984*, 1984. Watercolor on paper, 5 1/8 x 7 1/8 inches. Private Collection, Berlin.

The Drawing Center will present an enhanced version of an exhibition originally on view at Middlesbrough Institute of Modern Art (mima), UK in 2009. This presentation is comprised of approximately 50 graphite, watercolor, and ink on paper drawings made by Gerhard Richter (b. 1932, Dresden, Germany) over a period of five decades from 1966 to 2005. Although Richter is most celebrated as a painter, this exhibition focuses on the artist’s works on paper and explores his complex personal relationship with drawing. The first of its kind in the U.S., the exhibition will also be Richter’s first solo show in a public institution in New York since *40 Years of Painting* at The Museum of Modern Art (2002).

Curated by Gavin Delahunty, Curator, Middlesbrough Institute of Modern Art, UK.

Claudia Wieser: Poems of the Right Angle
Drawing Room
September 11–November 18, 2010
Reception: Friday, September 10, 2010

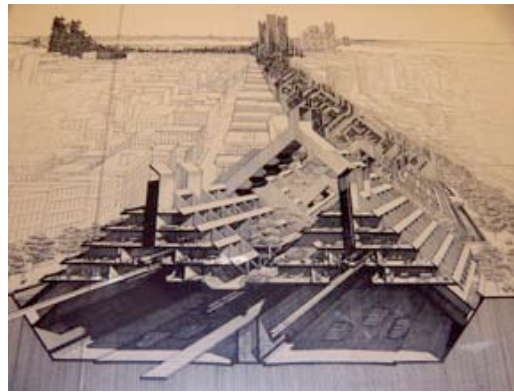


Claudia Wieser, *Untitled*, 2010. Colored pencil and gold leaf on colored paper, 8 1/4 x 11 11/16 inches (21 x 29.7 cm). Courtesy of the artist and Sies + Höke.

For her first solo museum exhibition in North America, Berlin-based, German artist Claudia Wieser (b. 1973, Freilassing, Germany) will present a site-specific installation in the Drawing Room. It will feature a prismatic wall relief of glazed ceramic tiles and mirrored facets juxtaposed with a new series of colored pencil-on-paper abstractions affixed to a geometrically-patterned wallpaper. Wieser’s highly individualized approach to abstraction focuses on precise formal concerns that engender associations with light, atmosphere, landscape, and natural phenomena—leading the viewer into contemplative spaces where the primacy of mark-making and viewing become fused.

Curated by Joanna Kleinberg, Assistant Curator at The Drawing Center.

Paul Rudolph: Lower Manhattan Expressway
Houghton Gallery, The Cooper Union
October 1–November 14, 2010
Reception: Thursday, September 30, 2010 at
Cooper Union

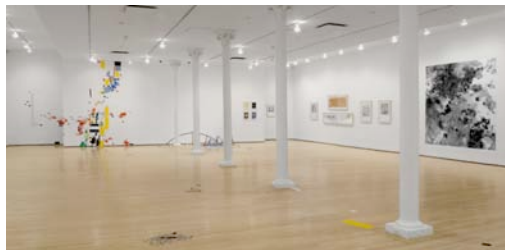


Paul Rudolph, Lower Manhattan Expressway, New York City. Bird's-eye perspective section. Ca. 1970, Ink on mylar, 38 x 48 inches. Courtesy of the Paul Rudolph Archive, Library of Congress Prints and Photographs Division.

The Drawing Center will organize an exhibition in collaboration with The Irwin S. Chanin School of Architecture of The Cooper Union on late-Modernist American architect Paul Rudolph's Lower Manhattan Expressway (LME) project. The LME was conceived in the early 1960s as a major urban design project to create a transportation hub, housing, and public spaces which would connect the Manhattan Bridge, the Williamsburg Bridge and the Holland Tunnel. Though never constructed, this mega-scale project would have transformed New York City. In the Houghton Gallery at The Cooper Union, the exhibition will present approximately 30 full-scale reproductions of drawings, prints, and photographs from 1967-1972 from the Paul Rudolph Archive at the Library of Congress, which will be on public view for the first time and represent the only record of this major plan. Additionally the exhibition will feature a partial reconstruction of Rudolph's model of the LME project created by current students at The Cooper Union School of Architecture.

Co-curated by Jim Walrod, Interior Designer and Ed Rawlings, Principal, Rawlings Architects.

Day Job
Main Gallery
December 10, 2010–February 3, 2011
Reception: Thursday, December 9, 2010



Selections Spring 2008. Photo by Cathy Carver.

Day Job will feature works commissioned through an open call to artists currently in The Drawing Center's Viewing Program. Rather than subscribing to the idea that non-artistic work is by definition disruptive to an artist's practice, *Day Job* looks at the ways in which the information, skills, ideas, working conditions, or materials encountered in the work world can become a source of influence. The exhibition also addresses the ways in which contemporary artists support themselves in an economic climate that often demands particularly diverse and flexible solutions to staying afloat.

Part of the *Selections* series, this exhibition is curated by Viewing Program Curator Nina Katchadourian.

Dr. Lakra
Drawing Room
December 10, 2010–February 3, 2011
Reception:
Thursday, December 9, 2010



Dr. Lakra, Untitled, 2010. Ink on paper, 11 x 8 ½ inches.
Courtesy of the artist and Kurimanzutto, Mexico City.

Presented in collaboration with the Institute of Contemporary Art/Boston, this will be the first solo exhibition in New York by Mexican tattoo artist Dr. Lakra (b. 1972, Mexico). The presentation will feature a new site-specific wall drawing based on source material ranging from anatomy text books to magazine pin-ups and comic strips, shown alongside the artist's collection of found vinyl record albums. Works on view will juxtapose the macho iconography of tattooing with the complex psyche of Lakra's subject matter, mixing pop culture, history, religion, and humor into a layered image. With drawing always at the core of his practice, Lakra merges diverse cultural references to depict primal urges like sex and violence. The resulting work both transforms pre-existing imagery and creates entirely new images through his multiplicity of drawing styles.

Curated by Assistant Curator Rachel Liebowitz.

Drawn from Photography
Main Gallery and Drawing Room
February 18–March 31, 2011
Reception: Thursday, February 17, 2011



Frank Selby, *Light Blue Riot*, 2010. Watercolor on Mylar, 28 x 34 inches. Image courtesy of the artist and Museum 52.

This group exhibition will focus on a growing trend within drawing: the meticulous translation of images from photographs and photo-based media. Concentrating on instances of social and political transformation from the last two centuries, the thirteen artists in *Drawn from Photography* turn to source material that ranges from snapshots taken by the artists to photos from news media. The exhibition will feature Emily Prince's drawn archive of every fallen American serviceman and woman in Iraq; D-L Alvarez, Andrea Bowers, Sam Durant, and Frank Selby's renderings of iconic photos of political uprisings and counter-cultural movements; Fernando Bryce's redrawn historical archives; and Ewan Gibbs and Richard Forster's drawings after snapshots of the changing industrial landscape. Together, the artists in *Drawn from Photography* present a novel approach to the drawn medium. In their hands, drawing as rote translation signals a desire for agency coupled with a sense of the distance between "reality out there" and our attempts to comprehend or transform it. Exhibiting artists will include: D-L Alvarez, Andrea Bowers, Fernando Bryce, Sam Durant, Ewan Gibbs, Karl Haendel, Richard Forster, Serkan Ozkaya, Emily Prince, Frank Selby, Paul Sietsema, Mary Temple, and Christian Tomaszewski.

Curated by Curator Claire Gilman.

Drawing Out: Student Artwork from the Drawing Connections Program

The Drawing Room

March 26–31, 2011

Reception: Thursday, March 31, 2011



Damian Sandy (Grade 12, Chelsea Career and Technical Education High School), *Untitled* (detail), 2010. Mixed media on paper, 19 x 24 inches. From *Drawing Out*, 2010.

The Drawing Center will present an exhibition featuring student artwork from the *Drawing Connections* program, which pairs practicing artists with teachers in Lower Manhattan public schools to develop projects that relate classroom curricula to exhibitions at The Drawing Center. In its 7th year, *Drawing Out* will feature group projects by approximately 100 students from local participating schools.

Curated by Aimee Good, Director of Education and Community Programs.

Drawing and its Double: Selections from the Istituto Nazionale per la Grafica

Main Gallery and Drawing Room

April 22–June 24, 2011

Reception: Thursday, April 21, 2011



Giorgio Ghisi (1520–1582), *Giudizio da Michelangelo*, 1549. Engraving on copperplate. Dimensions variable. Rome, Istituto Nazionale per la Grafica, Inv. 201.11.

Continuing The Drawing Center's tradition of collaborating with research and archival institutions, this extraordinary partnership with the Istituto Nazionale per la Grafica (ING) will culminate with the presentation of approximately 60 metal plates (copper, zinc, lead, steel, and brass) engraved by Italian masters from the 16th century to the present. *Drawing and its Double* will include significant and iconic works by influential artists and engravers such as Giorgio Ghisi (1520–1582), Lafrery Du Perac (1512–1577), Salvator Rosa (1615–1673), Giovanni Battista Piranesi (1720–1778), Antonio Canova (1757–1822), Giorgio Morandi (1890–1964), Piero Dorazio (1927–2005), and Achille Perilli (b. 1927). This exhibition will present the plates as primary art objects without preparatory drawings or the resultant prints.

Historical and modern plates from the archive will be presented in The Drawing Center's Main Gallery. The Drawing Room will feature *Decalogo* by Paolo Canevari, a new body of work that was created during the artist's 2008 residency at the ING.

Established in 1975, the Istituto Nazionale per la Grafica is the result of a merger between the Gabinetto Nazionale delle Stampe and the Calcografia Nazionale. Housed in a monumental complex at Palazzo Poli near the Trevi Fountain in Rome, ING's vast collection is comprised of 23,400 printing plates, 25,000 drawings, more than 152,000 prints, 16,000 photographs, and 25,000 books. Since its inception, ING has been instrumental in promoting the systematic study of printing plates as unique art works, and is dedicated to promoting the study and conservation of historical printmaking techniques.

Co-curated by ING curators Antonella Renzitti and Ginevra Mariani and Brett Littman, Executive Director of The Drawing Center.

HOURS & ACCESSIBILITY

Gallery hours are Wednesday, 12pm–6pm, Thursday, 12pm–8pm, and Friday–Sunday, 12pm–6pm (closed Mondays and Tuesdays). The Drawing Center is wheelchair accessible.

CREDITS

The Drawing Center's 2010–2011 exhibitions and public programs are made possible, in part, with the generous support of the Horace W. Goldsmith Foundation, The Andy Warhol Foundation for the Visual Arts, Lily Auchincloss Foundation, and with public funds from the New York State Council on the Arts, a State agency, and the New York City Department of Cultural Affairs, in partnership with the City Council.

State of the Arts



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MISSION STATEMENT

The Drawing Center is the only not-for-profit fine arts institution in the country to focus solely on the exhibition of drawings, both historical and contemporary. It was established in 1977 to provide opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture.